

A Guidebook For Paper Negative Making

Herein is a guide to the creation of photographic image making as the way that I have come to understand and have had success in doing so. (Please understand that this information is an “on-going process”. And there are many ways to achieve good to great results from this 180 year old process.)

Each paper negative maker, experimenter, has their own way of doing these processes. This is the way I do it. You may find your own path to success, and I do encourage all experimentation in doing so. Keep Notes, on EVERYTHING. And Do so in a hand written notebook. There will be failures - for sure - however, in the understanding of your failures is only a part of the experimentation process. With SAFETY in mind, and planing ahead, the failures can be held at a minimum. If you are already a practicing chemical photographer you know this. If you are new to chemicals, Please read other photographic books as to acquaint yourself with the process.

((READ ALL SAFETY NOTICES ON ALL CHEMICALS USED))

Keep your darkroom LOCKED and chemicals away from children.

One of the very first books to read is “The Darkroom Cookbook” by Steve Anchell. There is a world of information in this great handbook. Steve has done one great job of putting ALL photographic processes into a understanding and easy to read volume. So, before you charge forward - I respectfully ask that you read it. It is not just for making paper negatives, it is for ALL chemical photographing work. There are others to read over as well. I have listed these in the last few pages of this guidebook. Most, if not all, can be had as public domain, and a [PDF] copy is easy to download to your computer. *(I make use of a “Kindle” and have them at the ready to read offline anywhere.)*

Be safe - Learn - and have Fun in the making of your Paper Negatives.

Thank You

James R. Kyle, Saint Louis, Missouri, U.S.A.



First and foremost, Let us look at different Photographic Papers. Not all photo print paper is the same. Understanding how these different papers work will lead to better image making. The texture is different, the emulations are a bit different, and thus, should be handled in different ways, for different types of images. Some out of date papers can be used - However - for best results I suggest that you use freshly manufactured products, both papers and chemicals.

The “speed” of the papers, unlike true film, vary from 1 ISO to that of ISO 100. To know how and what to set your exposure to on any manual camera, the ISO is our beginning point. Once that is known, we can make images, as the ISO is the “constant”, the f-Stops and Shutter Speeds will be the variables, as to the light available to you measured by your light meter, to capture any presented image.

About the camera = Large Format camera is the best to use with the Paper Negative Process. And they come in sizes from 4X5 inch on up to Ultra Large Format (17X22 inches, and larger). Herein we shall mainly be concerned with the 4X5 format. Because it is very easy to cut and fit into the “film holders”. (i.e. = Out of a box of 100 sheets of photo paper you shall get, of course, 400 4X5 “parts”.) I shall not dwell on the use of a large format view camera, as there are other books and [PDF] files available online, AND do not forget to “Goggle” any questions about use. And too - there is “YouTube” - there is a wealth of knowledge out there just at a few key strokes on your digital devices. USE THEM.

With any new paper, I first do a test to see what ISO works the best with that paper. I begin at usually ISO 3, as I have found that ISO 3 is the usual speed for most papers. (Do NOT pay any attention to the ISO that is indicated on the “fact sheet” which comes with most photo print papers.) The ISO speed of photo paper is quite different from “film speed”, this process is using photographic paper in the camera as a “film-base”. So - just treat the photo paper as it were film. In bright full sunlight, I use ISO 6 to ISO 12 (Depending on the paper used.) While in a shaded area I use ISO 3. You should experiment with what works best for you and your tastes - It Is Your Artwork. Do what you wish to.



Cutting and loading photo paper

List of materials:

- 1.) Paper cutter.
 - 2.) Film Holders
 - 3.) Clear Tape (on dispenser)
 - 4.) Old paper Box with Black Plastic bag
 - 5.) Rubber or Plastic Gloves (For handling the photo paper)
- ((Photo Print Paper also))

Let us cut some 8X10 inch paper and load it into 4X5 film holders. Before opening the box of paper, remember to use a RED safelight in your darkroom area. (If you are like me, your “darkroom” is the guest bathroom.) Make sure that ALL windows are Light-Tight, and that “small space” at the bottom of the door is sealed. (I use a large towel to keep this area sealed.) Get all things ready and arranged so you do not have to fumble around to find things. Turn off the “normal lights” - and turn on the safe light. Take a few moments for your eyes to adjust to the rather dim light. Break the seal on the box of paper, and remove the black plastic bag containing the new and unused photo paper. Open only the end of the black bag, and only remove one sheet of paper at a time. With gloved hands, place the paper on the ‘ruled’ cutter bed - with the emulsion side UP and first cut the 10 inch part at the 5 inch line. Next, rotate the one of the half parts 90 degrees and place it on the 4 inch mark on the cutter, and make the cut. You now have 4 four by five parts.

(NOTICE >>> The part that was not of the cutter-bed will need to be cut again, as photo paper is not exactly 8 inches, and you will have to remove about 1/16th of an inch from this part, as a re-cut.. Please remember to always have a paper cutter (or trimmer) handy when loading the cut paper into film holders; you may, as I have at times, missed one or two.)

—>Do the exact same procedure with the rest of the paper to go into the film holders. (I often cut as much as 25 sheets in a “cutting session”, and place these in a light proof black bag and kept in an old paper box to use later.) 25 sheets of 8X10 paper will weald a total of 100 - 4X5 usable papers. In this manner you do not have to cut 8X10 sheets every time you need paper.

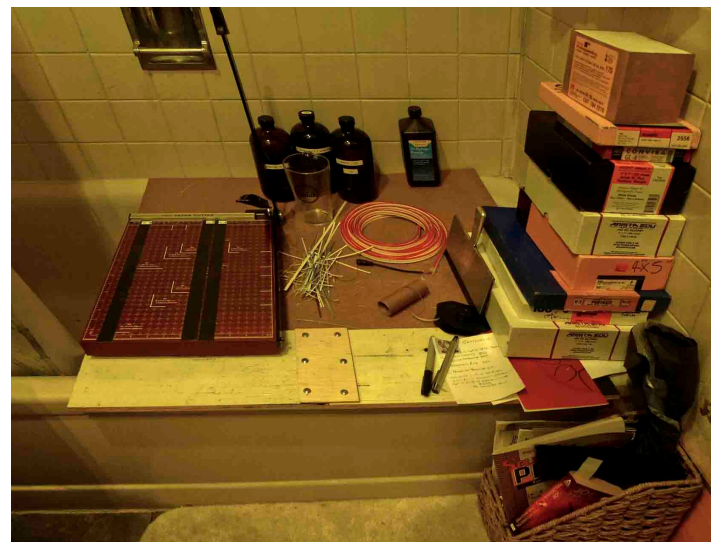
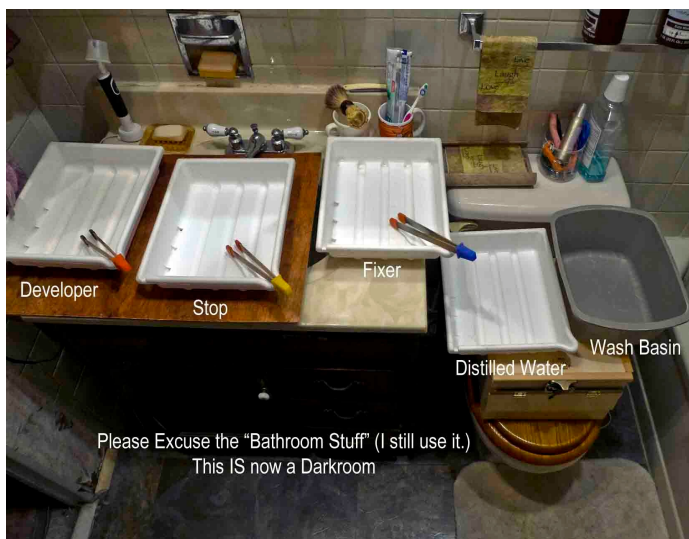
With gloves still on - take out the “dark safety slide” from the holder and carefully slide the paper into the holders under the guides - making sure that the paper is ‘seated’ as far back as it can and not buckled. With the emulation side UP and not on the back of the holder. There are two sides to every dark safety slide. One side is White (or silver) color - and the other is black. I use the “standard” way of identification as to what was exposed and what is not. There is a little saying I use with my students.... *“If it is WHITE = it’s alright. If it is BLACK = put it back.”* // Meaning = The white side indicates that the paper (film) inside that particular holder is unexposed. The black side, which is placed showing out, indicates that the paper (film) was used and NOT to be used again. So - when loading the holders make sure that the WHITE (silver) side is showing in the correct manner.

After the days shoot, or when the holders in your carrying bag are all used, it is time to develop the images that now lay hidden in the matrix of the emulsion. So- it's back to the darkroom.

Development of Paper Negatives:

List of Chemicals and Equipment:

- 1.) Developer (i.e.= Dektol, Ilford, or similar.)
 - 2.) Stop - (indicator) - (Ascorbic Acid) - [you can use vinegar.]
 - 3.) Fixer (Hypo) - Sodium, or, Ammonium Thiosulphate.
 - 3.) 4 - Each - Trays, White Plastic - (Size to fit a sheet of 8X10 inch paper.)
 - 4.) Tongs - (Rubber Tipped).
 - 5.) Waterproof Marker - (for identifying each paper negative.)
 - 6.) Pencil and Notebook.
 - 7.) Potassium Bromide 20% Solution - about 250 ml in a screw top container.
 - 8.) 1 or 2 Liters of Distilled Water.
 - 9.) Small plastic wash basin - half filled with water.
 - 10.) Timer - NON LIT
-



Before we discuss development of the negatives, I wish to tell of these chemicals we are about to make use of. As well as the equipment afore mentioned.

If you have children living in your home, be sure to lock up ALL Chemicals. If you are fortunate enough to have a true darkroom Keep the door Locked. The chemicals used can make human beings ill and some can cause death. Keep your darkroom area clean, I do mean "Eat-off-the-floor CLEAN", as well as all containers and other items that come in contact with these chemicals. And those disposal gloves are meant to be DISPOSED of in a proper manner.

I shall not go into detail in this "guidebook" about the makeup of the chemicals, there are plenty other books that you may have for this reference. There is a list of books in the last few pages. You might have a look.

I use four trays (only three are needed, really) The fourth tray is distilled water - OR a different developer than the one I am using, to see the difference - if any. I will mention again the great book on photographic processing = "The Darkroom Cookbook" by Steve Anchell, as it is very important for any processing of film and print papers.

Now, let me tell you of the way that I do my paper negative processing-

In the dim red light of the darkroom, I begin by removing the paper from the holders, with gloved hands, to prevent my skin oils to get on the emulsion of the papers. In that I will be using the digital scanning method to make positives, I write the number of each exposure on the back upper corner of the paper - (*If I were doing "Contact Printing" I would, of course, not mark them - but find a different way to ID them.*) Because of the sometime effects of the developer, I make two identical exposures of the first image. If that first image comes in a little too quickly, (faster than 15 to 20 seconds), I will either use some Potassium Bromide, or dilute the developer, with water, in the tray. The total development should be finished in one minute or a little there after. If it does not - and you leave it in for 3 minutes, this is way too long for paper negatives, it has reached total even that it looks like it should be more. Nothing more will develop any further.

Next - after inspection of the negative is to your liking, you want take it out, glance at the timer, and drop the paper emulsion face down, into the Stop solution, agitate it a little. (*Some photographers skip the Stop and go for the Fixer. I do Not Do This, as I want the development to STOP Right Now.*) I let the negative sit in the Stop for about 15 seconds and pick it up with the tongs, let it drip off, and slide it into the Fixer, then agitate. I then proceed to my next negative of the batch that needs to be processed. By glancing at the timer, I then know how long to expect the other negatives will come to full development. I still watch the image come up - as I have for over 55 years, I really like to watch the image in the developer "do it's thing".

After all the negatives have been processed, I wash them in the “wash basin”, letting water run over all the papers to assure that all the undeveloped silver is cleared from the paper. While the washing is going on, I put the chemicals away. The marked containers, I use brown glass “*Boston*” bottles, which are very easy to keep clean. (*Plastic containers do not, as there is always some residue left in the monocular structure of the plastic.*) Furthermore, I label not only the bottles as to each chemical goes back into each bottle = I also label the screw cap that goes with each bottle, as not to contaminate and therefore lessen the effectiveness of these solutions.

With the washing now complete - I use 15 to 20 minutes for a batch of negatives - now comes the drying. There are two distinct types of photo papers = Fiber Based, and Risen Coated. Fiber Based will take longer to develop and to dry on the “Drying Line” (*I use a very simple “Drying Line” = some 1/16" nylon clothes line about 10 feet long with 48 wooden clothes pins to hang the wet negatives and or positive papers.*) However, you will find very soon that hanging Fiber Based papers have a high tendency to curl. Making it very difficult to lay on flat a scanner bed. I only Hang-Dry Risen Coated papers on the dry line. With Fiber Based papers I use a “Drum-Dryer” (*an electrical appliance designed to quickly dry photo print papers*). There are other methods - like squeegeeing them on to a window glass and as they become dry, the papers will “pop-off” the glass and land on the floor or on a counter, sometimes. Do what you feel best in your situation.

Scanning is rather straightforward. (I scan at 1200 DPI and keep as what the paper negatives are = a Negative.) I never, ever, edit the scanned negatives. With the scanner that you have, you do have different options as to how you wish to do this. Or the traditional method of making a positive is to make a contact print. This choice, again, is totally up to you. Personally, I like the scanning to make a digital image that I may enlarge to any size I desire to with photo editing software. I use Photoshop “CS-5” to invert the negative into a positive - with the add-on from NIK Software’s “Silver E-fex Pro”. After a little editing of the positive image I can enlarge to any size I want to print. For larger than 13X19 inches, I send them out to a local printer. Again - I shall not elaborate on my edits and or printing processes - You will find what is comfortable for you.

* NOTE → Field Notes are made at the time of exposure - On what I call a “12-Shot Card”.

[illegible]

Care of The Paper Negatives (Storage)

Even that you have scanned the negatives, I believe that one should keep the paper negatives in the original state and not discard them. For one reason, the negatives are the true photographic image. Once that the negative is fixed, that image should last a lifetime or three. I keep all my paper negatives., as well as the film negatives in a fireproof box. And the digital copies of all negatives on three digital hard drives. One is, of course, at my home, one at my sister's home, and one in my safe deposit box at my bank. Each year I make total copies of these hard drives. Some may think that this is over reacting. Well, I'll tell you - after I had a house fire in 1974 I lost all my prints, and more disheartening, ALL of my Negatives. From 1974 back to my beginning of my photography, I lost a total of fifteen years of images. I lost everything in that fire. So - that is the reason as to the why I keep three hard drives of negatives and other important data.

The film negatives as well as the paper negatives are in folders. All dated with my "field notes" and the "12-Shot Cards", that were written at the time of exposure. I do take measures to protect my work, and I think that everyone should as well.

Cameras

When giving advice on what is the best camera for making paper negatives - I advise to make use of a 4X5 inch "View Camera". Any camera of this type will do. I have four 4X5 inch view cameras. One of my favorites is one that I built. I like things that are of a simple nature, and not very complicated for use. My "DIY" 4X5 camera is of an old design and dated back to the beginnings of photography itself. A "Sliding-Box" focusing box with a more modern lens. The other is a "Crown" Graphic 4X5 'Press Camera'.

These cameras have almost identical lenses - so they will capture the same images. The difference is the Price. (As of this writing the Crown Graphic is going for \$250 to \$600 Dollars.) So - Buying a used lens is \$120 or less, and build your own around that lens is more economical.



Finished -
4X5 'Sliding-Box' Camera
Model- 1838-A-5



It can be done with a few hand tools and wood. Or other materials. All that this takes is to be rather handy with making things with what you have on hand, or found at the hardware store and lumberyard.

Other cameras I have rebuilt and or bought, or were gifted to me. A 5X7 inch Burke & James, an 8X10 Ansco, and too - I have built a "Sliding-Box" 8X10 camera.



Burke & James
5X7



AnSCO 8X10



Sliding-Box 8X10

All these seemingly different cameras do exactly the same thing, and in the same manner. Only the size and lenses are different. One more camera that I enjoy using is a 4X5 Inch Toyo "Deluxe" 'Studio Camera'. The major difference is that this camera is a "total Movement" camera. One may use all movements to make all kinds of photographs. The term used for this camera is a "Technical Camera".



Also you can begin by making a "Pinhole Camera" from a shoe-box as well. And in that you might be very new to chemical photography, this might be a good camera to begin with. These cameras, one and all, are our main tools to make a photographic image - Film Negatives as well as Paper Negatives.

Other Needed Items

To get the exposure correct almost each time, you will need a “Light Meter”. This device is the one tool that is almost a must. And there are two types of light meters which come in different types. There is the “overall” ambient type, which takes a ‘reading’ of all the light in any given area of view. And then there is the ‘selective’ type, called a “*Spot Meter*”. (This is the one that I suggest to use.) With this meter, one may be very selective in any given area of view and meter exactly the shadows and the highlights. I strongly recommend this type of light meter for any photographic work. Be it an “analog” or digital - I prefer the analog as that is what I am very acquainted with over the years.



Ambient Light Meter
“Weston Master II”



Spot Meter
Honeywell-Pentax

With the spot meter, I can take a number of readings (usually three to five) of different areas of a view I am about to capture. I then “average” the exposure to a usable f-Stop and setting of Shutter Speed to get the image I want - or bereave I want.

Often is the time that I take out the spot meter and just point it around at different areas without even havening a camera out and setup. This I feel, allows me to be a bit more precise in my working with the camera when it is time to truly get what I desire on film or paper. (Besides - there is a lot of just plain waiting for the “correct light” and or what I feel is the best I can do with what is presented to me for an image capture. So- this passing the time in a constructive manner.) As a great musician one said =

“Don’t Practice Till You Can Get It Right ---- Practice So You Can’t Get It Wrong.”

Andre Watts, Pianist.

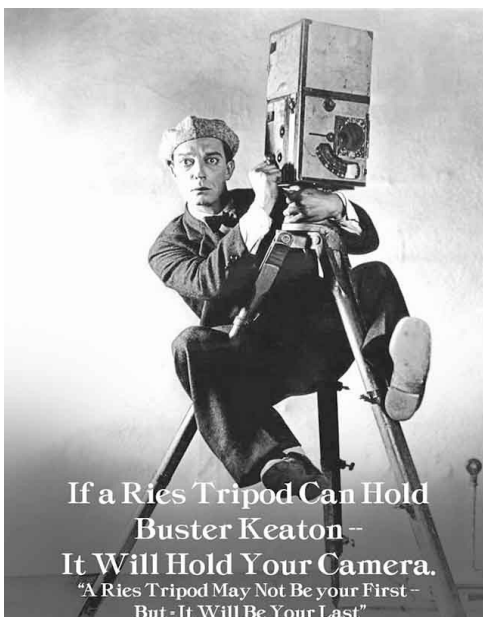
Using Filters

Filters can help with the rendering of a good overall exposure. Clouds in a sky really add to a “mood” of almost any outdoor image. This can be rather difficult with paper negative work. To help render the light grays of the clouds to have these visible - I make a decision to use four different types of color filters. A Light “Yellow #2” - a Medium “Yellow #8” - a “Medium” Green - and a “Medium” Orange. When deciding to calculate any exposure, one must think of losing a few “Stops” in the use of these exposures when using the filters. However, it would be best to do so. *(With portraits I do not use any filters - because I always use a “subdued light” or shaded areas.)* ((NOTE- As of this writing - I am still experimenting with other filters and see what changes they could bring to the recorded image.))

Support Systems (The Tripod)

One of the needed items, other than the camera, would be a good and stable support. There are a lot of different tripods on the market. Price range from cheap flimsy 35 dollar “Wal-Mart” crap to “high-end” graphite light weight models and wooden heavy ones made of maple wood. I have personally used all. With a Large Format camera - and one that you do not wish to “topple” to the ground, a good tripod must be used. And I might add = Without a “Quick Disconnect” and or “Ball-Head”; not to mention a “Monopod”. The camera MUST be held were you place it for not only a good image - but for the sake of the camera and lenses attached to it. The tripod that I use is a “Paul Ries Model sWs” (built in about 1935) - a “Zone VI” - and a “Bogen Aluminum/Magnesium” tripod (forgot the model number but it “tilts” the scales at about 10 pounds).

I mostly use the Ries maple 1935 for most of my work, as it has a six inch square platform that would support a “Mitchell 35mm, thirty pound, Professional Motion Picture camera”.



If a Ries Tripod Can Hold
Buster Keaton -
It Will Hold Your Camera.
"A Ries Tripod May Not Be your First -
But - It Will Be Your Last"

So - Get a good tripod to support your Large Format Camera - That is all I have to write about that.

Lenses

Here is the most important item for picture making in Any Camera. Besides all that any camera really is - Is a Light proof Box. (*Even those digital cameras and I-Phones.*) The lens, and the understanding of each lens that you shall make use of, must work in a proper manner and the designs are often complected to understand. One lens does not fit all Large Format cameras - Key word here is coverage. The "Image Circle" Must cover the area of where it is focused onto the film holder, and a bit more, for the operations of the moments of the camera used. i.e.= A lens that will work on a 4X5 might not work on a 5X7 or 8X10 camera. However- a 8x10 lens will work on a smaller camera, as the image circle is larger. Just as long as it can be focused on the image plane at the rear, where the film holder is placed. If a camera can only focus at four inches, and you put a 6 inch or a 8 inch lens on it - you will not have enough Bellows length to focus to get a clear and crisp image.

And - If you wish to have a rather different look, and you may be a experimenter, and adventure seems to appeal to you – You might give making your own lenses a try. I have made a few camera lenses from an old pair of binocular objective (front) lenses, and a PVC sink drain fittings. Even cut a slot to use "Waterhouse Stops" for the f-Stops. The experimentation is wide open to you and what to try on your own. Have any questions? Goggle is Your Friend, and reference library - as is YouTube.



Manufactured Lens With Shutter



Waterhouse Stops With Lens & PVC Body
f-18 & f-36 Shown

JK-DIY Lens with Waterhouse Stops

Other Useful Stuff

There are a few more things of importance, not truly critical, however, handy to have to assist you with the use of capturing images. Here is what I use for my cameras and other photo accessories.

Magnifying Loop -

I just use a simple good magnifying glass to use when I do critical focusing on the Ground Glass at the focal plane. There are professional focusing loops on the market, however - I have really not notice a dynamic difference.

Self-Timer -

This is a mechanical device is useful for people that want to get into the photograph and have the camera do the opening of the shutter on it's own. There are a few that are on E-Bay to be had.

Cable Release -

I do recommend that you get a good cable release about a foot long to trigger the shutter as not to disturb or make vibrations on the camera while the shutter is open.

"Bulb & Hose" Shutter release -

I have one of these that has 20 feet long hose. It is a pneumatic (air) operated shutter release that employs a "Squeeze Bulb" attached to a long hose to a piston and plunger that will trigger the shutter from 20 feet away from the camera. These work well, and I find them better then using a "self-timer".

Carrying Box (Bag) for Film Holders -

I have a leather carrying box gifted to me by a friend and Photographer//Leather Worker-Artist which will hold 18 film holders (That is 36 possible images). However - before I had that I used a canvas shoulder bag.

Carrying Box for Camera -

Each Large Format camera should have it's own carrying box - and these are very easy to make yourself. Some wood (any wood), two hinges, and a latch, and a handle, is about all you need. If you only have a cardboard box that is a little larger than the camera - use that. (Just do not drop it.)

Notebook & 12-Shot Card -

This sort of photography is, of course, not digital. You must keep accurate notes as to what you were doing at the time of exposure, not after it - but during it. Do not rely on your memory. I carry a Notebook, a Pencil, a Pen and some “12-Shot Cards”. I got this idea from Ansel Adams (he wrote EVERYTHING down in notebooks and on his “Exposure Cards”).

[illegible][illegible]

Copy of Ansel Adams Exposure Notes

My Simplified Version for Paper Negatives

I can not stress the importance of keeping a Notebook. (Or in my case - Four Notebooks.) The experiments that one conducts will have failures as well as successes. To minimize the failures scientists keep accurate notes. This is how we learn, this how we progress toward success. From the simple home experimenter to the highly educated scientists of all the world, for all time. Notebooks have been on every laboratory table, and in every coat pocket of every scientist even before Leonardo Da Vinci.

You can not go wrong in keeping Notebooks.

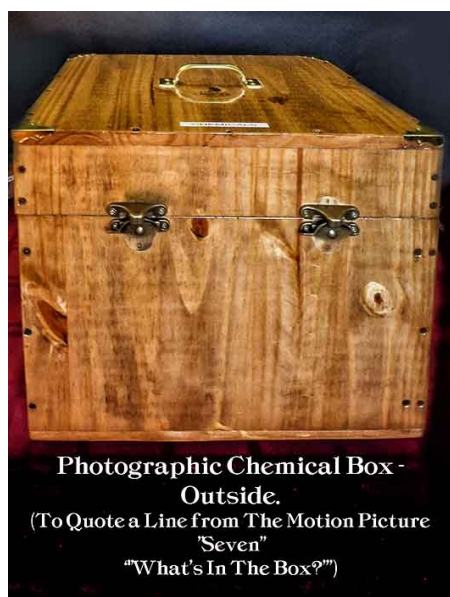


(Leonardo Da Vinci's Notebooks)

Chemicals and Lab Equipment

As I wrote earlier on, keep ALL chemicals away from children - and locked in a safe place. In that I am deeply involved with the extermination of chemical photography I have assembled a fair collection of raw chemicals to make different developers. I do not overly encourage this so heavy involvement - just take it as a warning to how one may become “addicted” or obsessed with this particular field of the art and science of Photography.

You may - like I - seemingly always looking how to improve the paper negative process to be better than you are content with. After all - There is Always a better way.



Photographic Chemical Box -
Outside.
(To Quote a Line from The Motion Picture
"Seven"
"What's In The Box?")



Chemical Box - Lid Open
(Showing Graduate Cylinders)



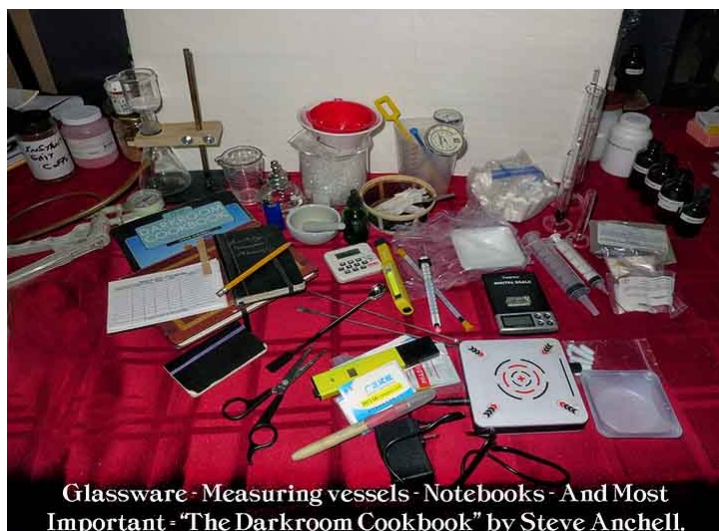
Chemical Box - A Closer Look
(Removable Top-Tray)



Chemical Box With Lid Open



Chemical Box - Open and Top-Tray
Removed - To Show Lower Compartments
Where Larger Containers are Stored



List of The Items Contained In The Raw Chemical Box

1 - Can of Kodak Dektol (Dry)
1 - Bottle of Ethol (LPD) (Wet)
Kodak Indicator STOP (Wet)
Kodak (or ILFORD) Fixer (Wet)

= Raw Chemicals, Dry =
Instant Coffee Crystals
Sodium Carbonate (washing soda)
Ascorbic Acid - (Vitamin "C")

Copper Sulfate
Metol
Benzotriazole
Phenidone
Sodium Acetate
Sodium Metabisulfite
Amidol
Sodium Sulfite Anhydrous
Sodium Hydroxide (Be Very Careful with this)
Potassium Bromide
Potassium Ferricyanide (For Bleaching)
10 Oz. Silver Nitrate
16 Oz. - Grain Alcohol 98% ("Everclear")
16 Oz. Isopropyl Alcohol 91%
3 - Pre-Mixed Developers (In smaller Box)
A Few - Ready Measured dry powders

2 - Gallons Distilled Water (not in box)
1 - 16 Oz. Measuring Graduate
1 - 32 Oz. Measuring Graduate
1 - 100 ml Graduate Cylinder
1 - 5 ml Graduate Cylinder
1 - "Nested" Beaker Set (15 to 1000ML)
2 - Funnels (Plastic)
1 - 1 to 10 ml Syringe Set (With Blunt Needles)
1 - Mortar & Pestle (For grinding)

2 - Thermometers
1 - Kodak Mechanical Timer
Filter Papers
1 - Small Digital Weight Scale
4 - Each - Empty Bottles (3- 16 Oz. / 1-32 Oz.)
2 - Sponges
1 - Roll of frosted tape
1 - Personal Chemical Notebook
4 - Pencils
1 - Eraser
2 - Ball-Point Pens
Small Magnetic "Pill" mixer / stirrer

"The Darkroom Cookbook" 3rd Edition

And, of course:
My Personal Formula Notebook

Recommended Reference Book List

(Easily downloaded and saved for reference and reading at a later time.)

CHEMISTRY OF PHOTOGRAPHIC PROCESSING

<https://web.tech.uh.edu/digitalmedia/materials/3351/PHOTCHEM.pdf>

The Darkroom Cookbook *By Steve Anchell*

<https://silveronplastic.files.wordpress.com/2017/10/the-darkroom-cookbook-3rd-ed-s-anchell-elsevier-2008-ww.pdf>

The Fundamentals of Photography *By Kenneth Mees*

<https://ia800902.us.archive.org/2/items/fundamentalsoph00meesuoft/fundamentalsoph00meesuoft.pdf>

Photographic Facts and Formulas

https://ia600203.us.archive.org/32/items/photographicfact00wall/photographicfact00wall_bw.pdf

Paper and Light (The Calotype in France and Great Britain)

<https://www.artic.edu/exhibitions/6994/paper-and-light-the-calotype-in-france-and-great-britain-1839-1970>

Impressed By The Light

<https://1lib.us/book/2933571/98335c?id=2933571&secret=98335c>

(Just Copy and Paste in the URL line at the top of your browser)

(I have saved these [PDF]'s on my "Kindle" for easy reading.)

